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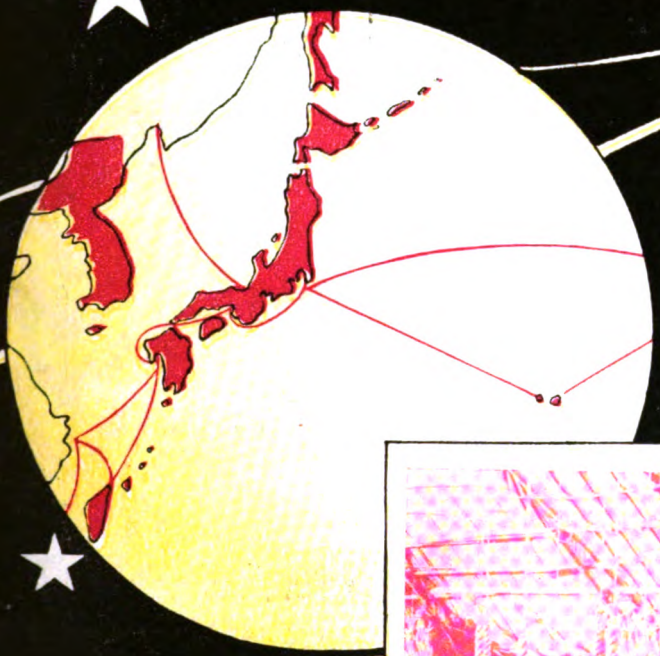
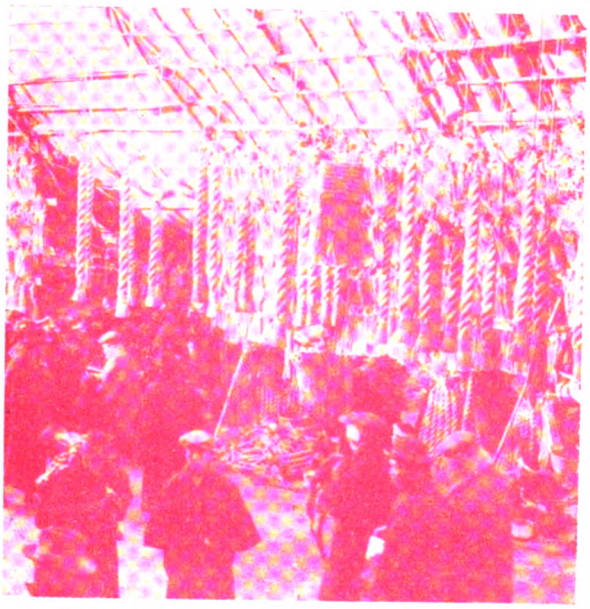


A REPRESENTATIVE MONTHLY OF THINGS JAPANESE



The sale of rope decorations for the New Year celebrations at Asakusa. The sale begins in the middle of December.

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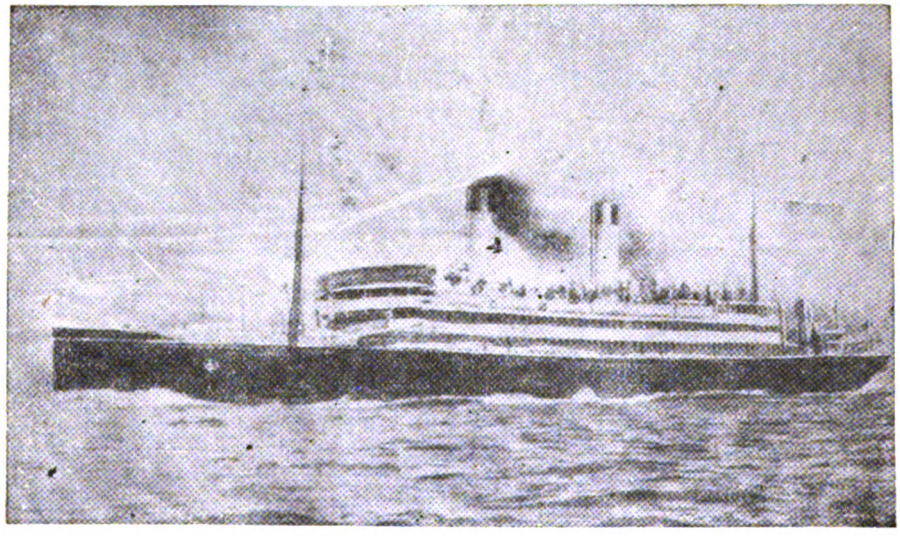

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for December, 1925

1. The Month in Progress:—Editor's Diary 65
2. A History of the Japanese Stage, By F. Yamazaki 68
3. U.S.S.R. Ambassador M. Kopp's Statement 76

   Message from Mr. Bruce, Prime Minister of the Australian Commonwealth 76
4. Message from the Prime Minister Viscount Kato to the Prime Minister of the Australian Commonwealth 77

   The Statement given to the Press by the War Department . . . 77
5. Dr. Bettelheim's Study of the Loo Choo Language 78
6. Old Novels Depicting "Bushido," By Prof. Fumoto Yamazaki . 82
7. Economics and Finance 87

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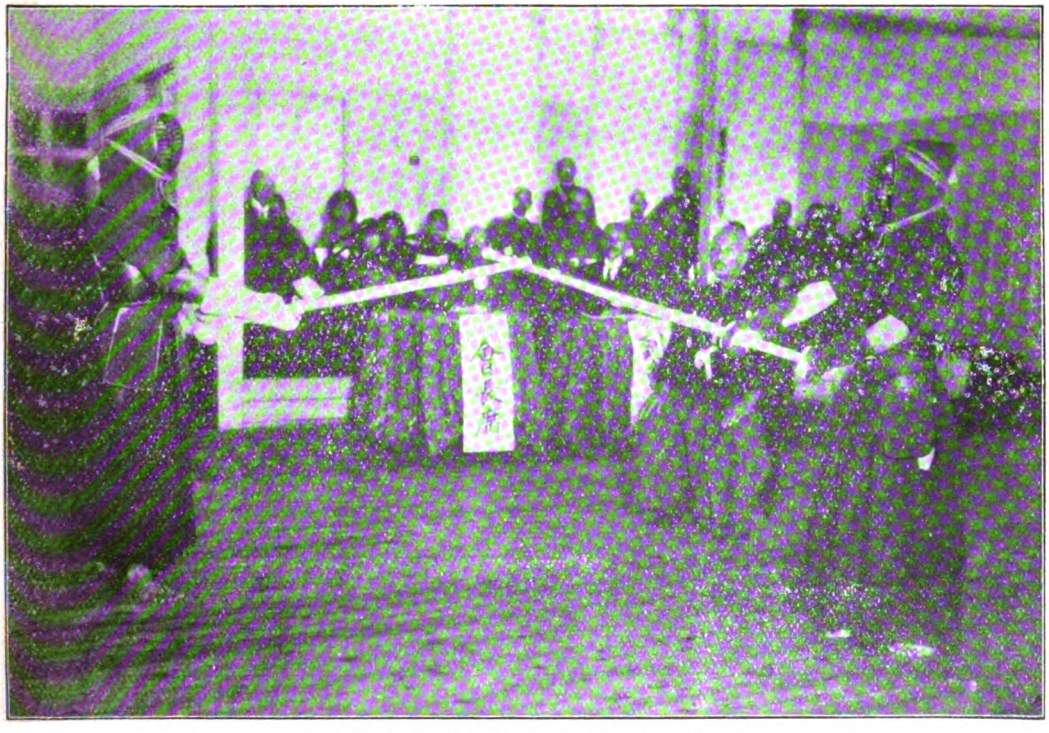
The Fête-day of Suitengû Shrine, Tokyo



A fencing match at the Butokwai (Military Art Society), Tokyo

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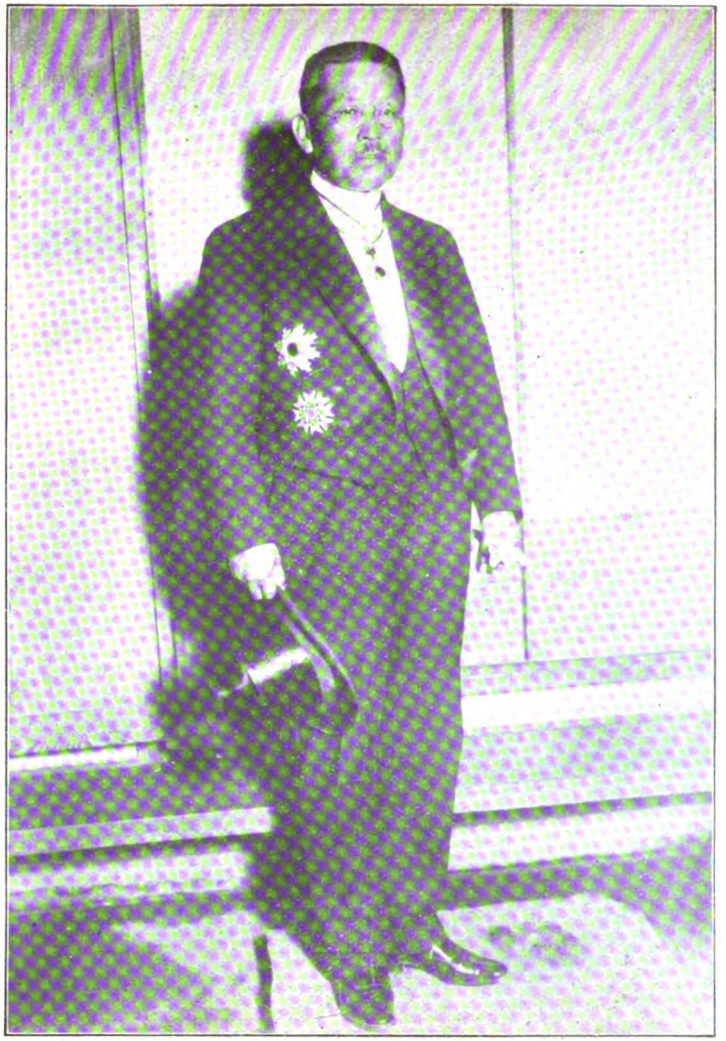
The late Mr. C. Shimooka, who was Civil Administrator of Korea under Governor-General Viscount Saito. Mr. Shimooka died December, 1925



Mr. K. Yuasa, appointed Civil Administrator of Korea to fill the vacancy created by the death of Mr. Shimooka

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THE JAPAN MAGAZINE

VOL. XVI DECEMBER, 1925 No. III

The Month in Progress

THE EDITOR'S DIARY

OCT. 16.—Mr. M. Hioki, Japanese Deputy at the Chinese Customs Tariff Conference, left Tokyo for Peking on the morning of the 15th. In the train, he published a statement, declaring that he was not pessimistic as to the success of the conference, which depends upon the Chinese attitude towards the Powers, which were joining the Conference with the same sympathy towards China as signified at the Washington Conference.

Oct. 17.—The Trappist monastery near Hakodate, Hokkaido was nearly destroyed by fire on the morning of the 16th.

Cholera has been stamped out in Tokyo. On the 16th, the Metropolitan Police removed the prohibition on fishing along the coast of Tokyo Bay.

Oct. 18.—Dr. K. Tanaka and Dr. T. Koyama have been chosen as court physicians for the expected Imperial grandchild.

The former is the Chief of the Pediatry Dept. of the Japan Red Cross Hospital and the latter a professor in the Chiba Medical College, both having high ability and character.

The Italian flier de Pineds left Japan on the morning of the 18th, from Kagoshima for Shanghai.

Oct. 19.—The big pier at Yokohama has been nearly completed, at a cost of 1,660,000 yen. Its completion will be celebrated on the 28th inst.

Oct. 20.—The baseball match between the Keio and Waseda teams, eagerly looked forward to by the fans, was held on the 19th, when the Keio was beaten with a score of 0 to 11.

Oct. 21.—The projectors of the big hotel company in Yokohama have adopted the name Hotel New Grand for the hotel and will set to work organizing the company at once.

Oct. 22.—The father of photography in Japan has been ascertained from old records to have been Toshinojo Uyeno, who took a photograph of Lord Nariaki Shimazu in the 12th year of Tenpo (1841).

Oct. 23.—The Tokyo Municipal Social Bureau announces that of the university, college and middle school graduates, about 18,000 this year, about 60 per cent. are unemployed.

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Oct. 24.—Baron Matsui, the new Japanese Ambassador to the Court of St. James, left Tokyo for Yokohama to embark on the "Empress of Asia" bound for Vancouver at 3 p.m.

Oct. 25.—The Financial Bureau has decided to issue bonds of 150,000,000 yen for next fiscal year, of which 100,000,000 yen will be for re-construction after the earthquake, 40,000,000 yen Railway Bonds and 10,000,000 yen Korean Industrial Bonds.

Oct. 26.—The Government has decided to give military training to boys for four years before joining the army, the total number of hours being 800, a yearly average of 200 hours.

Oct. 27.—The Kuré Admiralty has succeeded in sending carrier pigeon messages from a submarine under water by shooting a tube up to the surface with a time-stop device, in which is put a pigeon. The tube came to the surface in 2.8 seconds, when it opened, letting the pigeon free to carry a message to its destination.

Oct. 28.—Fire broke out at the Shibaura Works of the Tokyo Municipal Electric Bureau at about 6 p. m. and reduced to ashes most of the works and 42 electric cars under repair, inflicting damage of about 2,000,000 yen.

Oct. 30.—Mr. H. Doké, member of the House of Peers, died of inflammation of the lungs at 3.45 p. m. He was 65 years of age. He was once Director of the Agricultural Bureau of the Department of Agriculture and Commerce.

The first general meeting of the Japan Scientific Association was held in the Tokyo Imperial University hall. The association was formed to serve nationally as a means of friendship and union of Japanese scholars and internationally as a representative body.

Oct. 31.—The Tokyo Municipality has drawn up a plan for an underground railway to be built in the capital in 13 consecutive years at a cost of 187,000,000 yen. The work of construction will be started next fiscal year.

Nov. 1.—A grand meeting of Buddhists of East Asia was held at 9 a. m. in the hall of the Zojo Temple, Shiba, Tokyo, priests attending from China, Korea and Formosa.

Nov. 2.—H.M. the Emperor will decorate General Drummond, who is taking care of Prince Chichibu in England, with the Second Order of the Rising Sun, and H.M. the Empress will present Lady Drummond with a fine gold lacquered case. They will be carried by Baron Hayashi, who is shortly leaving for England to attend the young Imperial Prince.

Nov. 3.—The Old People's Home at Takinogawa, Tokyo is starting a new system of caring for old people in general. In the home, there are at present about 250 poor and helpless aged persons. Besides, it is planned to receive in the home those who are not so poor, but are in circumstances compelling them to live separate from their family.

Nov. 4.—The Tokyo Prefectural Office has decided to abolish some impositions on the poor from a social point of view. These impositions include taxes on rikishas for public service, on doss-houses and patent medicine peddlers.

Nov. 5.—Dr. Kishi, who has been devoting himself to a scientific study of

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the soil of Tokyo, is said to have discovered that the earth is of a nature unique in the world.

Nov. 6.—The total amount of post life insurances is estimated to reach over 1,000,000,000 yen by the end of this month. The Post Insurance Bureau has drawn up a plan for increasing the amount to 10,000,000,000 yen and the number of policy-holders to about 30,000,000 in the next ten years.

Nov. 7.—The Tobacco Monopoly Bureau has raised the prices of cigars, cigarettes and other tobacco by 20 per cent.

Nov. 8.—As a result of the national census taken on October 1st, the population of Tokyo has been ascertained to be a little over 1,995,000.

Nov. 9.—The Yokohama Municipality has decided to purchase perpetual leases in the former settlement in Yokohama in order to hasten the re-construction of the foreign business quarters by giving capital to the lease holders, for which a loan of 3,000,000 yen will be raised by the Municipality.

Nov. 10.—The jury system is expected to go into force in Japan three years hence and the authorities have decided to spread knowledge about it among the people at a yearly cost of 200,000 yen from the end of this month.

Nov. 11.—The Japanese Government has decided to participate in an international exhibition to be held in Philadelphia, in June next in commemoration of the 150th anniversary of American independence. A Japanese village will be built in the exhibition grounds, in which Japanese tea-houses will be set up, Japanese products will be sold and Japanese entertainments will be given. Marquis Komura of the Foreign Office is said to desire to send leading Japanese actors, actresses and dancers to the exhibition.

Nov. 12.—Dr. Okano has been chosen President of the Imperial Academy.

Nov. 13.—Certain French scholars are visiting Japan one after another next year to give lectures to Japanese students of France, and in exchange Japanese scholars are to visit France.

Nov. 14.—An unemployment census taken on October 1st shows that there were in Tokyo 385,300 persons earning less than 200 yen a month, of which 18,000 were unemployed, which works out at 4.68 persons per 100 employed persons.

Nov. 15.—The second consus taken by the Osaka Prefectural Office gives the population of Osaka as 2,115,000, a yearly increase of 68,000 on an average since 1920.

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A History of the Japanese Stage

VII

By F. Yamazaki

ALTHOUGH junior to Nakamura Nakazo and Matsumoto Koshiro the Fourth, Ichikawa Danjuro the Fifth once held a supreme position in the theatrical world by virtue of his prominence and go d family. He was a real son of his predecessor, Ichikawa Danjuro the Fourth, his mother being an adopted daughter of Ichikawa Danjuro the Second. Few came of so good family as he among contemporary actors, who were extremely conventional and vain of their high birth.

In the 4th year of Horeki (1754), he first appeared at the Nakamura Theatre at the age of 14. That year his father succeeded to the name of Ichikawa Danjuro the Fourth, and he succeeded to the name of his father as Matsumoto Koshiro the Third. In the 7th year of Meiwa (1770), his father returned to the name of Matsumoto Koshiro the Second, upon which he succeeded to his father's name as Ichikawa Danjuro the Fifth. He led a company at the Morita Theatre at the age of 31.

In the 7th year of Anyei (1778), when he acted in company with Matsumoto Koshiro the Fourth at the Nakamura Theatre, he told the audience for three days that Koshiro was crafty, after which he suddenly left the theatre and joined a troupe led by Nakamura Nakazo at the Morita Theatre. This action of Danjuro was interpreted in different ways. Those siding with him emphasized his exclusion by Koshiro on the strength of his own influence. A more reliable supposition was, however, that rumours of his bad private conduct and his falling reputation in consequence compelled the act. It was said that he had misconduct with the widow of Ichikawa Yaozo the Second, which news spread in Yedo and came to the ears of his wife, who was living separately from him. So, she got a divorce and he married the widow. His private life was immodest. Perhaps on this account, his pupils were alienated from him and joined Koshiro. He gave vent to his anger on the stage by making an attack on Koshiro.

Later, he was again connected with the Nakamura Theatre, after Koshiro had left it entered the Ichimura Theatre. There he played in company with Onoye Kikugoro, whom he kept from going to Osaka upon quarrelling with Koshiro. He drew a crowded house.

In the 3rd year of Kansei (1791), he changed his name to Ichikawa Ebizo at the age of 51, transferring his former name to his son. He retired from the stage at the age of 56. He lived a quiet life for the rest of his days at Mukojima, composing *uta* and *haikai*. In the meantime, however, he had to re-appear on the stage two times, one time for the benefit of this grandson Ebizo at the latter's succession to his short-lived father Ichikawa Danjuro the Sixth and appearing at the Ichimura Theatre, and the next time on account of the illness of Ichikawa Omezo, the leading actor at the Kawarasaki Theatre, which compelled him to take the place of the latter for thirty days without pay, obliging Kawarasaki Gonnosuke, the proprietor of the theatre and one of his relatives, and also Iwai Kumesaburo, son of Iwai Hanshiro, his young brother-in-law. He died in the 3rd year of Bunka (1806) at the age of 66.

He bore a striking likeness to his father in countenance and acting on the stage. At first, he specialized in villains' roles, and afterwards, he was interested chiefly in *jitsugoto* and won the highest popularity by impersonating Oboshi Yuranosuke in the *Chushingura*. He was also a good *aragoto* actor of the style of Ichikawa Danjuro the Second. His style was grand. He was successful in the last days of his life as was his father.

After middle age, he improved much in his behaviour and was noted for his

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sobriety, modesty and simplici y. This character and also his open-heartedness made him exceedingly popular in Yedo.

Ichikawa Monnosuke the Second was one of the famous contemporary actors. Born in Yedo, he went to Osaka, where he went on the stage. In the 6th year of Horeki (1756), he came back to Yedo and was adopted by Ichikawa Monnosuke the First in the 12th year, becoming a pupil of Ichikawa Danjuro the Fourth. In the 7th year of Meiwa (1770), he was connected with the Ichimura Theatre at the age of 28 and succeeded to the name of his adopted father as Ichikawa Monnosuke the Second. He acquired fame as a player of leading parts. He died in the 6th year of Kansei (1794) at the age of 52. He had a fine appearance and showy manner on the st ge. He was highly popular among his contemporaries. He took interest mostly in love affairs. He sometimes took a rough character, too, in which he was not so good as in love plays. He was a clever dancer.

Another famous actor was Onoye Matsusuke, a leading pupil of Onoye Kikugoro the First, being the ancestor of the present Onoye Matsusuke, a star actor of the Imperial Theatre. Born in Yedo, he made his début in the 6th year of Horeki (1756) at the age of 8. In the 13th year, at the age of 15, he changed to the roles of girls. He entered the Ichimura Theatre in the 2nd year of Meiwa (1765). Five years later, he came to act as a star.

For a while, he performed in Osaka and Kyoto, after which he came to Yedo, where he died in the 12th year of Bunka (1815) at the age of 72. He was fine in appearance and manner with a splendid physique. He gave up taking feminine roles as he became too stout. He characterized himself in impersonating common and gentlemanly villains. At first he succeeded well in representing the true character of women and then that of brutal villains. His impersonation of the cross-grained Iwafuji, a waiting-woman, in the *Kagami-yama* was very skilful and became classical.

He was an accomplished musician and often played *koto*, *kokyu* or *samisen* on the stage amid the applause of the audience. He had a hand in making stage costumes, property and wigs. He invented different contrivances and improved the art of transformations, applying them to the portrayal of ghosts.

In the 4th year of Tenmei (1784), he made a quick change in the *Komachi-zakura* in his impersonation of Tachibana-no-Hayanari who was resuscitated from a skeleton, and his cleverness in this struck the audience. Later, he played Tenjiku Tokubei and his wonderfully quick transformations in it aroused the suspicion that he used the magic arts of Christianity, belief in which was strictly forbidden then. A police official visited the green-room, where he carefully inspected the costumes and property, until he was convinced of the falseness of the rumour upon explanations made about them. This event appealed to the public fancy and drew a crowded house.

He was a good dancer of posture-dances and was wonderfully clever at impersonating wrestlers of the Yedo spirit.

Otani Koji the Third, originally named Yoneyama Tokugoro, played at first in small theatres. At the age of 10, he became a pupil of Otani Koji the Second and appeared at the Ichimura Theatre. He gradually gained fame and succeeded to the master's name at the age of 17. He died at the age of 57 in the 2nd year of Kyowa (1802)

He was large sized and had a clear voice. He had had many patrons among women. He lacked dignity. He was not suited for playing smart-looking men or villains, and was well adapted for faithful servants, wrestlers and men of chivalrous spirit.

Sawamura Sojuro the Third, the second son of his predecessor and the younger brother of Ichikawa Yaozo the Third, made his debut at the age of 7 at the Nakamura Theatre in the 9th year of Horeki (1759) and succeeded to his father's name at the age of 19. He won distinction as a player of leading parts.

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He died in the first year of Kyowa (1801) at the age of 49.

He looked fine. He was an expert player in love affairs as was his father and was little successful in playing villains. He excelled in manifesting the strong passion of a gentle mind.

Other contemporary famous actors were Ichikawa Yaozo the Second and the Third and Banto Mitsugoro the First and the Second.

Among the distinguished players of women's part in the East and West, we may mention at first Yamashita Kinsaku the Second. Born in Osaka, he was at first a pupil of Nakamura Tomijuro and then became a pupil of Yamashita Kinsaku the First at the age of 16. He died in the 11th year of Kansei at the age of 67.

He was sound in acting. In his younger days, he showed excellent ability as a player in love affairs. He was also skilled in representing housewives and prostitutes. As he grew stout, he impersonated women other than girls.

Sawamura Kinitaro, son of Sawamura Choshiro, a pupil of Sawamura Sojuro the First, was another famous player of women's roles. He learned his art from Sadoshima Chogoro. In the 2nd year of Kanyen (1748), he made his debut at the age of 11. He held a reputation as a player of young men and women, until he died at the age of 80 in the 2nd year of Bunka (1805).

He was uncommonly handsome. Being a pupil of Sadoshima Chogoro, he danced well. He was showy in style and was quite in his element in representing women of little modesty. In his last days, he was good at any part he took. He and Yamashita Kinsaku were lionized as master actors of women's roles, after the death of Nakamura Tomijuro.

Hanagiri Toyomatsu the Second made his debut at an Osaka theatre in the 6th year of Horeki (1756) at the age of 14, and stayed in the same place for the subsequent 16 years. For a number of years, he was nameless, and won recognition only in the Anyei era (1772-1780). He first appeared before a Kyoto audience at the age of 39, which enhanced his reputation. He died in the 8th year of Kansei (1796) at the age of 54.

He did not look so fine. He was not an excellent dances. His style was very substantial, far from showy, being very fit to represent housewives. He was considered better than Sawamura Kunitaro, his senior, in some parts.

Yoshizawa Ayamé the Fourth, son of his predecessor, appeared on the Osaka stage with his father. At the age of 16, he came on the Kyoto stage in the 7th year of Meiwa (1770). The following year he came to take the roles of women.

He came to Yedo in the 4th year of Anyei (1775), where he appeared at the Morita Theatre with the help of his uncle Nakamura Tomijuro. He stayed in Yedo for three years, after which he made his appearance again at Osaka theatres, accompanied by Tomijuro.

In the first year of Kyowa (1801), when he was 47 years of age, he became immensely popular on account of his proficiency. He died in Osaka in the 7th year of Bunka (1810 at the age of 56.) He had a fine appearance, which was his good point. Being smart and stylish, he was at his best in representing women of gay quarters and not ladies and samurai women.

Iwai Hanshiro the Fourth, son of Tatsumatsu Juzaburo, a puppet-show man in Yedo, became a pupil of Matsumoto Koshiro the Second in his childhood. He made his debut at the age of 7 at the Nakamura Theatre in the 3rd year of Horeki (1753). He was first cast for a girl at the age of 16. He gradually gained popularity. At the age of 19, he was adopted into the Iwai family and succeeded to the predecessor's name as Iwai Hanshiro the Fifth.

He died at the age of 54 in the 12th year of Kansei (1800). He had a chubby face and a clear voice, although he somewhat stammered. He was successful in different directions of thea-

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trical life, being showy and charming in style.

He, in conjunction with Matsumoto Koshiro the Fourth, created the so-called *kizewa-mono* (realistic plays of pure tradesmen's life). He made it his forte to impersonate women of chivalrous spirit in the lower order of society in Yedo. It is a noteworthy event in the threatrical history of Japan that he took interest in depicting on the stage the life of the townspeople of Yedo.

The Iwai family always took the leading part until the fourth generation, when the female part was acted for the first time, since when the family was distinguished as players of such roles.

When Iwai Hanshiro entered the family through the introduction of Matsumoto Koshiro the Second, or Ichikawa Danjuro the Fourth, his master, Iwai thanked Matsumoto, stating that the name Hanshiro was rather too manly and unbecoming to him as an actor of female roles, but that he would try to make for the name a monopoly of actors of female parts. His resolution was realized.

Segawa Kikunojo the Third was equally famous to Iwai Hanshiro the Fourth in the theatrical world of Yedo. He was born in Osaka. His father Ichiyama Shichijuro was a good posture-dance master. At first, he was connected with small theatres in Osaka. He came to Yedo in the third year of Anyei (1774) at the age of 25, where he became a pupil of Segawa Kikunojo the Third and then succeed to the latter's name. In reality, however, his predecessor was dead, when he became his "pupil". He became a pupil of the deceased, before he succeeded to the family's name, in accordance with the deceased's will.

His predecessor hearing of his reputation in Osaka, wished to advise him to come to Yedo, but died before realizing the wish. When dying he told his wife that the man should be brought to Yedo and made to succeed to the family name.

His elder brother was also a pupil of Segawa Kikunojo the Second and later became a playwright known as Segawa Joko. He died in the 7th year of Bunka at the age of 60.

He had good looks and womanly manners. He was a good dancer and often played the *Dojoji*, the *Mugen-no-kane* and the *Shakkyo*, his family plays. He was too coquettish and too realistic, being redundant and too persistent in action. This was his shortcoming, but at the same time, it was his good point, with which he showed his special dramatic ability as a girl or a prostitute.

His life in Yedo as the greatest actor of female roles was comparatively long. He daily appeared at two theatres, which had never been done by his predecessors, and drew an unprecedentedly good income, which amounted yearly to 1,850 *ryo*, according to record, two years before his death. The largest yearly salary paid then to contemporary actors was 1,000 *ryo* (40,000 yen).

Kosagawa Tsuneyo the Second, a pupil of his predecessor, made his debut in the 13th year of Horeki (1763). He grew proficient in his art and was ranked equal to Iwai Hanshiro and Segawa Kikunojo in the theatrical world of Yedo. He was best as women in tragic scenes or of great fortitude.

He played most proficiently O-Noye in the *Kagamiyama* and Masaoka in the *Sendaihagi*. A critic speaking of him said that he was excelled by none in Yedo since the death of Onoye Kikujiro in acting pathetic roles.

He played as girls very well and was a good posture-dancer. His style was, however, rather too sober.

We are now entering upon the luxuriant Bunka and Bunsei eras (1804-1829), when the theatrical world of Japan made rapid advances with an unequalled number of modern typical actors, making the foundation and source of the new style of drama characterizing the stage from the Meiji era to the present day.

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Kataoka Nizayemon the Seventh was the eldest of the noted actors in Kyoto and Osaka in the Bunka and Bunsei eras (1804-1829). Born in Kyoto, he was at first known as Nakamura Matsusuke under Nakamura Juzo the Second. Later, he became a pupil of Asao Tamejuro, by whom he was expelled afterwards for an unknown reason.

For a while, he played in a second class theatre in Osaka. He met gradually with public favour from about the 3rd year of Tenmei (1783). In the 7th year of the same era, he succeeded to the name of Kataoka Nizayemon. For subsequent years, he performed in Kyoto and Osaka. In the 6th year of Kansei (1794), he visited Yedo. Since then, he appeared in turn on the stages of the three cities. He was robust, being on the stage even at the age of over 70. He was spoken of as a matchless actor of mature experience. He died at the age of 83 in the spring of the 8th year of Tenpo (1837). He was portly, with a well proportioned physique, being of extraordinary personal beauty, clear in voice and charming, which brought him from an obscure position and made him a master actor.

At first, it was his forte to play the role of half humorous villains. Later, he tried leading parts. After his early manhood, he succeeded in impersonating villains, old men and women and any other part, and also as a dancer, although his showiness and charm unfitted him as a player of leading parts as compared with other parts. In the closing years of his life, however, he evidently overcame this weakness through his mature experience, for he played successfully Matsuo in the *Sugawara-denju-tenarai-kagami* and Kumagai in the *Ichinotani-futaba-gunki*.

Another cause of his success was his robust health, energy, and longevity.

Arashi Kichisaburo the Second was 15 years younger, but made a similarly great achievement in the theatrical world of Kyoto and Osaka.

Arashi, a son of the predecessor, played in Kyoto in the 1st year of Kansei (1789) at the age of 21, this being his first appearance on the stage of a big theatre. In the 4th year of Bunsei (1821), he transferred his name to his successor and called himself Kitsusaburo. In the same year, he retired from the stage and died at 53.

He had a fine appearance and a clear voice, which was his first good point, although he was rather small. He excelled in love scenes and in representing simple-minded men and unsophisticated leading characters.

For all his stage life, he played leading parts. His style was at first plain but became flowery afterwards. He was limited in the scope of performance but was great in depth. He was eager and always rehearsed his plays.

An interesting story is told of him. On one occasion, he returned his wages to the theatre, when it had thin houses for five days from the first. All working with him were made to follow suit, those in needy circumstances being advanced money by him until the next play. The theatre was closed then for one or two months.

Nakamura Utayemon the Third was a junior to Arashi Kichisaburo the Second, but was the latter's powerful rival in the latter days of his theatrical life.

This Utayemon, a real son of the predecessor, was at first called Fukunosuke. The father was disinclined to make him an actor, wanting him to be a physician. But the son would not listen to his father's advice, and being much interested in plays, joined a party of juvenile actors. Soon, he made a reputation. In the 7th year of Kansei (1725), he succeeded to the name of his father at the age of 17. The name was once succeeded to by Nakamura Tozo, his father's pupil, but in the 2nd year of Kansei (1790), Tozo took his former name again.

Since then, he made Osaka the centre of his performances. At first, he chiefly took the third role. Then, he played villains' and leaders parts. Afterwards, he took female parts and danced posture-dances. He was good at every thing he did.

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In the 5th year of Bunka (1808), he first visited Yedo, where he was successful and every part he played met with favourable criticism. In May, he impersonated Taira-no-Tomomori. Tomomori's anchor struck by mistake one of the spectators, and a quarrel ensued. One of the spectators beat Utayemon in the face, which bled, but he bore the pain and remained on the stage for the day, applying silver-leaf to the wound. This aroused public sympathy with him, and drew more crowded houses than before, compelling the Ichimura Theatre, a rival to be closed after seven days' performance.

Another rivalry was held between the two theatres in the 8th year of Bunka (1811), when Banto Mitsugoro led the Ichimura Theatre's company and Nakamura Utayemon the Nakamura Theatre's company. At last, the Ichimura Theatre lost in the contest.

Utayemon grew in fame in Yedo, Kyoto and Osaka. He died in the 9th year of Tenpo (1838) at the age of 61.

He was small and looked insignificant. He spoke clearly but rather hoarsely. He was many sided. He was frankly disposed and always had reserve strength. He was possessed of rich creative power, which was rather badly used in artifices. He used to seek a new interpretation of the character of those whom he represented, and put it in practice on the stage. His styles are left in not a few plays even at present as Baigyoku styles (Baigyoku was his name as a *haikai*-composer), from which we may fathom how great was the service rendered by this genius to the Japanese drama.

Ichikawa Danzo the Fifth was at first a pupil of Ichikawa Ebijuro and was called Ichikawa Morinosuke. Later, he was adopted by Ichikawa Danzo the Fourth and was re-named Ichikawa Danjiro.

In the 7th year of Kansei, he made his debut in Osaka at the age of 8. Two years later, he visited Yedo, with his father. He appeared at the Nakamura Theatre and played with a company of juvenile actors, when he successfully impersonated Oboshi Yuranosuke in the *Chushin-gura*. He was looked upon as a promising boy. His foster father died in the 5th year of Bunka (1808), when he was 21 years of age. He was taken under the wing of Arashi Kichisaburo the Second and played at the Naka-za in Osaka, where he was favourably reputed as the image of his late father.

After that he was interested in plays in Kyoto, Osaka and Yedo and won distinction. In the 1st year of Koka (1844), he fell ill while on the stage of the Kado-za, Osaka and died the following year at the age of 58.

Like his foster father, he was of a small build and did not look so fine. His style was so simple and severe that people called him Shibu-Dan (severe Danzo). He disliked claptrap and left his actions on the stage to the judgement of good critics. During his stay in Yedo for eight years, he gained popularity solely on that account. In the 10th year of Kansei (1798), he came back to Osaka, but was not so popular as in Yedo, although fair dramatic critics commended him in very high terms. This was owing to his style being too severe to meet the low taste of the Osaka people.

Other famous players of leaders and villains in Kyoto and Osaka were Nakayama Bunshichi the Second, Asao Kozayemon, Nakamura Shinkuro the Third, Arashi Sangoro the Third, Otani Tomoyemon the Second, Ichikawa Ebijuro, Jitsukawa Gakujuro, Ichikawa Sukejuro, Ogawa Kichitaro the Third and Arashi Rikan the Second, each of whom had a speciality.

In Yedo, the eldest was Banto Hikosaburo the Third. The last son of Ichimura Uzayemon the Eighth, he made his debut in the 9th year of Horeki (1759). In the 7th year of Meiwa (1770), at the age of 17, he was adopted by Onoye Kikugoro and succeeded to the name of Hikosaburo, which had been retained by Kikugoro. In the 8th year of Anyei (1779), at the age of 26, he played the leading part. He gained in popularity and in position. He retired

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from the stage in Yedo at the age of 58. In the 9th year of Bunka (1812), he visited Osaka and performed at the Naka-za, after which he went to Kyoto, where he shaved his head. In a little while, he came back to Yedo and secluded himself at Honjo. He spent his declining years in prayer and died in the 11th year of Bunsei (1828) at the age of 75.

His style was a skilful compromise of that of Onoye Kikugoro, his father-in-law, and of Ichimura Uzayemon, his real father. He most excelled in realistic and military plays and was at his best in impersonating Oboshi Yuranosuke in the *Chushingura* and Kanshojo in the *Suga-wara-denju-tenarai-kagami*. He was rather unfit to represent villains and to play in domestic dramas, for he had too fine a figure and appearance to make him succeed as a player of villains or humble persons. His low tone was another cause of his unfitness for such characters.

He was very good at dancing as his real father and real elder brother, Ichimura Uzayemon the Ninth, were. He often played the *Kumo-no-ito* and the *Ume-Dojoji*. His ability in this direction was proved by the fact that critics in Kyoto and Osaka, were loud in praise of his dancing.

He disliked vulgarity and was interested in drawing and tea-making. In his last days, he was converted to Buddhism, which was characteristic of him.

One day, he bought at 50 *ryo* a *kakemono* said to be the genuine writing of Saint Nichiren. Another day, the priest of his family Buddhist temple and its pilgrims' club men visited him and saw the *kakemono*, which they judged not to be the Saint's real writing. The priest asked him as if he was willing to re-sell it, as he could find a buyer at half price. Instead of replying to the priest, he took up the *kakemono*, tore it to pieces and put it in the fire, saying that he did not wish to inflict loss upon another by re-selling it.

Matsumoto Koshiro the Fifth, real son of the predecessor, made his debut at the Nakamura Theatre at the age of 7 in the 7th year of Meiwa (1770). At the age of 15, he played young men and at the age of 20, he became a player of the leading part. In the 10th year of Kansei (1798), he first represented a villain, in which he manifested his true value as a player.

In the 1st year of Kyowa (1801), he succeeded to the name of Matsumoto Koshiro the Fifth.

In the 5th year of Tenpo (1834), he was appraised as being the greatest of actors that ever lived, by a critic. He died in the 9th year of Tenpo (1838) at the age of 75.

He had a very prominent nose and fierce eyes.

He believed in Nakamura Nakazo, his senior and a great player of the villain's part. After Nakazo's death, he took the role of villains, by which he distinguished himself, his style being a blend of Ichikawa Danjuro the Fourth's and Nakamura Nakazo's styles. He was bold in acting and valued nature. While Nakazo fitted best delicate and grave historical dramas, Koshiro was equally good both in historical and domestic dramas.

He did not like thick painting and gorgeous dressing and made it his principle to be plain in everything as far as possible. In lines, he spoke as naturally as possible, avoiding exaggeration. He was at one in this with Ichikawa Danzo the Fifth, and with the principle of modern realistic plays. It is noteworthy that Ichikawa Danjuro the Ninth adopted on the stage partly the artificial style of Nakazo and partly the natural style of Koshiro. Pure domestic plays, in which Onoye Kikugoro the Fifth had his forte, were founded by Onoye Kikugoro the Third and Ichikawa Kodanji, whose knowledge of them was obtained from Matsumoto Koshiro the Fifth, who rendered distinguished service in the theatrical world as the founder of these plays.

The most successful roles taken by him were of villains such as Nikki Danjo, Akechi Mitsuhide, Kono Moronao and Taira-no-Kagekiyo. His fierce and piercing eyes were apt to make him a villain, while acting as a good-natured leader,

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although they most vivified his performances and made themselves uniquely fascinating.

In the third year of Bunsei (1820), when he first appeared before an Osaka audience, he was found to be a small man with a quiet look, unbecoming the reputation of a great player of villains in Yedo, and the people suspected him to be a sham. In the *Taiko-ki*, he impersonated Akechi Mitsuhide. At first, he did not appear to the spectators to be so excellent. By and by, the play turned on the scene on Atago Mountain, on which he set a plot against Oda Harunaga, his lord, resenting the cold treatment accorded by him. He struck an attitude with a glaring look at the place where the lord was. The spectators were startled by his fierce look, which made children cry with fear.

When the *Yotsuya-Kaidan* was staged at the Nakamura Theatre in Yedo, in the 5th year of Tenpo (1834), he specially appeared in the character of Naosuke Gonbei, a rascal. Fighting with Ichikawa Yaozo in the scene of Onbo-bori, he struck an unusual attitude with his back to the spectators. Asked the reason by his son Komazo, he replied that he wished to set off the attitude of Ichikawa Yaozo, the lion of the company, by hiding his remarkable front attitude from the audience, for fear that it would overshadow Yaozo's attitude. This episode shows how he was possessed of a fascinating eye and sincere character.

One day, a pupil from a theatre, at which he performed, told him that he was very well reputed among the spectators, who spoke of his role as the most successful of the company. Hearing this, he feared that the theatre would have poor houses. When asked why, he replied that Iwai Hanshiro and Banto Mitsugoro being the stars of the company, there would be crowded houses when their parts were favourably reputed, and if his leading and villain's parts were truly so reputed, these two were perhaps not striking the spectators' fancy in their performances, which was sure to cause thin houses. He was right.

He was gentle-natured and never complained of his allotted parts. He was very popular, while his father, Matsumoto Koshiro the Fourth, was blamed for his lack of morality. He was generous with money. Once, his wages were not regularly paid. His wife wished him not to enter the green-room before she could arrange for the pay. While she was negotiating with the management, however, he entered the theatre stealthily and appeared on the stage. When reproached bitterly by his wife, he told her that he could not absent himself from the stage and fail in his duty to the spectators.

His theatrical life lasted 70 years. He was robust and active until three months before his death. This was almost a unique record.

Banto Mitsugoro the Third, real son of the first generation, was at first called Mitahachi. In the 8th year of Anyei (1779), he made his debut at the Morita Theatre at the age of 5. He changed his name to Banto Mitsugoro the Third at the age of 25. He grew in fame, until he was spoken of as the "best extra" or matchless. He died in the 2nd year of Tenpo (1831) at the age of 57.

He had his forte in love plays. He excelled in a samurai's role. He had too gentle a look to play successfully a villain. He moved rather too much on the stage. He preferred a youthful make-up. He lacked hatefulness and weightiness in acting. He was best suited to representing chivalrous men.

He was highly proficient in posture-dancing and was most successful with the *Musume-Dojoji*, the *Negi uri* and the *Yamauba*. He often brought down the house by his quick five or seven transformations. He was inexpert at playing villains, while Nakamura Utayemon the Third, his rival, was good at any part. Still he was the greatest authority on the Yedo stage as was Matsumoto Koshiro the Fifth, with whom he contracted the relations of brothers.

In one play, he impersonated a *karo* (chief retainer of a daimyo.) There was a papier-maché tea-cup to be handled by

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him. One playwright placed an earthen tea-cup in the place of it. He was much displeased, saying that it was the actor's ability to handle a papier-maché tea-cup quite like an earthen one.

He was gentle in disposition and was fair. When he played Ume-no-Yoshibei at the Ichimura Theatre, he had his son Tamasaburo take the role of Chokichi, younger brother of Yoshibei. The manager ordered a poster of the two brothers and put it up in front of the theatre. Seeing this, he became angry, saying that Tamasaburo was not yet of a rank worthy of mention in the poster. He had the poster re-painted.

He had two adopted sons, one of whom was Banto Mitsugoro the Fourth and the other Banto Shuka, both being representative actors in the next generation.

U.S.S.R. Ambassador M. Kopp's Statement

M. Victor Kopp, the Ambassador of the U.S.S.R. called on Baron Shidehara, the Minister of Foreign Affairs on December 14, 1925 and handed him the following statement.

"Having in view the rumours, suspecting the peaceful policy of the USSR and aiming to prejudice the development of friendly relations between the USSR and Japan, I have the honour to declare in the name of my Government that the USSR does not pursue in the Far East any aggressive plans and does not intend to menace in any way the interests of Japan."

Message from Mr. Bruce, Prime Minister of the Australian Commonwealth

The message of friendship and goodwill which on behalf of the Japanese Government and people you have so kindly communicated to me through Mr. Tokugawa is profoundly appreciated by the Commonwealth Government and is cordially reciprocated by all our people throughout Australia. The beginning of our history as a nation is marked by comradeship with the Japanese people in the cause of justice and right. In the years of peace since the Great War this cooperation has continued in the same spirit of friendship and happy understanding. The destinies of the two peoples in the Pacific lie together. Our civilizations are complementary and we shall mutually enrich ourselves in receiving and giving what is best in them. This the Australian people hope to achieve by the closest relations with your people. The Australian Government is sure that both the Japanese and Australian peoples are inspired by the same ideals of peace and that a spirit of mutual understanding will guide them in the future, as in the past, in the path of friendship and fruitful international cooperation.

S. M. Bruce.

Melbourne,

16th December, 1922.

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Message from the Prime Minister Viscount Kato to the Prime Minister of the Australian Commonwealth

On the occasion of the arrival of Mr. Iyemasa Tokugawa, Japanese Consul-General at Sydney, Viscount Kato, Prime Minister of Japan, desires to renew the glorious recollections of the time when Australians and Japanese stood together n arms for a righteous cause and for the establishment of a lasting peace. That happy alliance has with the progress of years been succeeded by the arrangements so harmoniously elaborated at Washington for a good understanding among the Powers bordering on the Pacific.

A great opportunity is thus presented to Australia and Japan. If they meet the situation—as they will meet it—in the spirit and with the ideals of the days of comradeship, the outcome cannot be doubtful, and these fortunate regions of the world will remain in the future as in the past, serene and prosperous in universal friendship.

The Australian Government may be assured that the one desire of Japan in relation to the Australasian continent and islands is that the two peoples should increase each other's riches by commerce, should further each other's welfare by generous rivalry in the arts and sciences, and should communicate to each other all that is best and happiest in their respective civilizations.

The Statement given to the Press by the War Department

The Japanese Forces in Manchuria have throughout strictly refrained from any manner of interference in the present warfare in Manchuria, and their whole efforts have been confined to the protection of their own nationals and of Japan's rights and interests in the districts affected. With this latter end in view, the Commander of the Japanese Garrison recently addressed to both sides a warning the purport of which was fully appreciated by the latter. In view, however, of the imminence of a final clash between the forces pitted against each other in a district so close to the Japanese defence zone with every prospect of the whole large area from Yingkow, northward to Mukden and Tieling being affected as a result, it is gravely apprehended that the whole railway zone in South Manchuria may be involved in the dangers and disturbances that are shortly to ensue.

The Japanese Garrison in Manchuria is at present nearly half its regular strength, the two year men having been released at the middle of November last and the vacancy thus left remaining yet unfilled. It being thus felt necessary speedily to replenish the forces so that the requirements of the impending emergency may be adequately met, it has been decided to dispatch forthwith a contingency of about one thousand troups from Chosen, preparations being made at the same time to fill up the deficiency of the Manchuria Garrison with some twenty five hundred troups from Japan proper. On the arrival of the latter contingency the troups from Chosen are to be withdrawn from Manchuria.

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Dr. Bettelheim's Study of the Loo Choo Language

II

DR. Bettelheim's study of the Loo Choo language in connection with the Bible began in January, 1852, five years and a half after he had begun to study the *kana* alphabet. Thus he entered the second period of his work in the islands. First of all, he asked his interpreters to teach him the native language for the book of St. Luke in the Bible.

The Loo Choo Government had no objection to the fact that he was solicitous to learn the language itself of the islands, but that he wished to do it through the medium of the Bible. In these circumstances, the Government would not allow him to have the benefit of education in that language through the Bible, and only permitted him to do so through any Chinese book.

So on September 20, in the same year, his study of the native language began through the Chinese classic *Shogaku*. He submitted to this alternative and consented to receive lessons from that book. But at the same time he brought out the Bible on such occasions and urged his interpreters to teach him the language from the Bible to their no small degree of embarrassment.

At the time when he started his study of the *kana* the Government authorities did not willingly furnish him with enough means for that purpose, because, it was alleged, the *kana* being the Japanese, knowledge of these letters by a foreigner would give him the power to disclose the secrets of the diplomacy of the Japanese Government. Hence, such dictionaries of Japanese in *kana* as "Setsuyo Kana Jibiki" and "Hayabiki Kana Jibiki" were withheld from him.

An anecdote is told in this connection that when the interpreter Icharazichi went to apprise him of the official determination to refuse him those dictionaries the latter mildly submitted, saying that if those dictionaries were available he had indeed meant to study the *kana* all by himself, but now that they could not be easily had he had no choice but to give up the project.

Dr. Bettelheim, instead, asked the interpreter, producing a fan with an inscription in *kana* of a line out of the Bible, to interpret it for him. Icharazichi, astonished, answered that he could not understand the inscription. This fan was a gift from a Japanese in Shanghai named Rokumatsu, whose wife was a European woman.

As showing what a patient and painstaking student he was of the language, before the interference from the Loo Choo Government and the officers of the Satsuma clan began to declare themselves he had already picked up enough knowledge of the language from the fragmentary words and phrases dropped by incautious interpreters and watchmen so that on June 16, 1852, when the interpreters came to the Gokokuji temple he produced a rough copy of a translation of St. Luke in the Loo Choo language, and requested them to make a fair copy of it to their no small surprise.

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Progress of the Translation Work

The interference of the authorities and refusal of interpreters to give him assistance did not damp his ardour in the work of translating the Bible.

By means of subtle methods of drawing necessary information about the Loo Choo language from natives who came into contact with him, he succeeded in translating Matthew, Mark, and John of the Bible, and had more than half completed the work of a fair copy of his own translation of Luke, at the beginning of October, 1852.

Near the end of the same month, he had completely made a fair copy of the translation and was proceeding to correct his wording. When this came to the knowledge of the officers of the Satsuma clan, the Loo Choo Government was taken to task for alleged neglect of their duty of supervision, and consequently the interpreters concerned were formally reprimanded. Official protests and interference with his work then followed.

Instruction in the *Shogaku* began on September 20, 1852. The interpreters unwarily had unconsciously helped the English minister in his work.

From June of that year his interpreters had engaged in copying, working each day by shifts, four or five of them together. One book of the rough copies generally consisted of sixty or seventy sheets, of which each of the interpreters undertook to copy two sheets a day.

When the official protest came against these proceedings at the beginning of October the business of copying was over. From July or August of that year, Dr. Bettelheim had commissioned his interpreters to work in such a way that some were to make corrections in the translation and the others to make out a fair copy of the whole. But later on, when he got the wind of the coming official interference he changed this scheme and put all his men to work in making corrections in the translations already made. At last the dreaded interference came on September 20, of that year, and the interpreters were panic-stricken.

But the enthusiastic Dr. Bettelheim took no notice of this interference, but pushed on his work. The interpreters, afraid of punishment, desired to escape doing the work. So they hit upon a plan of ultimately causing their master to dispense with their services. This was to annoy him by making too many errors in the copying. Therefore, they wilfully made mistakes and erased them, or made many slips and omissions. But the minister did not lose heart and the more firmly made them do the task. Even those who declined to work, pleading old age, were encouraged the more to work.

It will be seen that the attitude of the Loo Choo Government in this affair was very lukewarm. The authorities themselves were conscious of the insufficiency of their powers and alse that the Satsuma clan, with the secret wish to take any opportunity to open intercourse with foreign powers, but debarred from it by the prohibition of foreign trade under the Tokugawa Shogunate, had given injunctions to the authorities of the islands to take a lenient policy with regard to foreigners.

The authorities of the islands were in a very delicate position in diplomatic affairs. England had taken care to make her presence felt by the weight of her large fleet, and in case the Government would not allow anything that the former were demanding the English ships would directly land men on the islands and send them to loot the inhabitants' houses or would

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go to Shuri, and then drive their point with the authorities. So that the Government could not well take away the interpreters from Dr. Bettelheim.

The interpreters themselves who stood between the importunities of Dr. Bettelheim and punishment if they agreed to his demands, finally gave up their regular attendance one after another and stayed at the *Gakkojo* (Government offices) in Naha a third of a mile from the Gokoku-ji Temple.

In 1852, on October 15, a certain Yoshizatu, one of the interpreters, went to visit Dr. Bettelheim. The latter forthwith took out the rough copies of his translations and begged him to write out a fair copy of the same. But he excused himself by some plausible plea, which angered the minister this time. The next day, the other interpreters, Taikazan and Murayama went to the temple, and Dr. Bettelheim made the same request to the visitors, who showed unwillingness to accede. Thereupon, the minister flew into a passion and drove them away. After this, the interpreters, rather revelling in their freedom made the best of their time by employing themselves otherwise. In the meanwhile Dr. Bettelheim, indefatigably pursued his work of translation all by himself.

On October 17, 1852, he set himself to missionary work in Shuri, but carried about the copy of his translation all the time he was lodging in a house there. But on the 21st of the month he was taken sick. This passed off sooner than expected and in December he resumed his translation.

He asked the Government to send him the interpreters as before. The Government gave him an answer by letter, to the effect that notwithstanding the first stipulation they had entered upon that he should learn the Chinese classics and mandarin Chinese he had instead caused his interpreters to teach him the Loo Choo language through the Bible, by copying out beforehand some particular passages or had caused them to transcribe his rendering of the Bible in the common Loo Choo language.

The minister rejoined that the Bible and the Chinese classics teaching the right principles of human conduct never contradict each other, inasmuch as the Bible is the universal gospel given to humanity and that because the work of transcribing the translation of the Bible had been nearly completed save for only a few days' work, he should like to get the assistance of the interpreters by all means. These negotiations went on till the August of that year but did not end until Commodore Perry came to intercede.

His Missionary Work Almost Fruitless

The almost ten years of missionary work carried on by Dr. Bettelheim in the Loo Choo islands had no visible success. To the end of his life in the islands he kept on complaining of the unkind treatment accorded him by the Government though he knew that the inhabitants were by no means averse to him. Of this fact the church in England to which he belonged took notice with ill feeling.

The Russians were not favourably impressed by the methods used by the English and American ministers in their missionary work in the East, especially by those adopted by the English ministers. The Russian admiral who visited the islands in January, 1854, calling at Naha, asserted to Dr. Bettelheim himself that it was not right for the English ministers to

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try to propagate Christianity by methods that were intended to terrify any small heathen nation, and thus prejudice the latter, say the Japanese nation against Europeans in general. The admiral pointed out that in case Japan should open her doors to foreign commerce and communication with the other nations, then the English ministers should introduce the Bible into the country, by putting it with general merchandise in the shops. As the Japanese authorities, he urged, were jealous of the entrance of the Christian missionaries or the introduction of the Bible and other books relating to the religion all the in-coming vessels from foreign parts were being strictly examined, and therefore the English ministers would do better to wait till the Japanese authorities should decide to open the doors of the country to foreign trade.

He further represented that once the trading treaties were concluded between Japan and foreign countries the Signatory Powers would be then lawfully allowed to let their countrymen establish their trading firms in Japan, and these firms would be granted the liberty to engage in trading and also to worship God after the Christian fashion; and that the English ministers would be well advised to send the Scriptures to English firms for distribution in this country, as in that case even the jealous Japanese authorities would find it impossible to interfere.

The minister would seem to have known that his work in the islands was almost fruitless, and that only the translation of the Bible into the native language at which he had worked with such energy for eight years would be the monument to tell of his long efforts in the inhospitable islands.

On February 8, 1854, the American steamship *Supply* was going to leave the islands for Shanghai, and Dr. Bettelheim took this opportunity to send his wife and children to Shanghai before him by this steamer. Two days after, a Russian and a British steamer came in together, and by the latter vessel Mr. Moveton came to take the place of Dr. Bettelheim. Dr. Bettelheim therefore went to welcome his successor at the wharf. On this occasion, he visited the Russian steamer and told some on board that he was going to Shanghai to get his translation of the Bible published there.

Defects in the Version of the Bible

I have given a rough outline of the circumstances attending the translation of the Bible into the Loo Choo language. This translation is burdened with many defective passages that do not convey the exact meaning of the original. In some places it is observable that only a few scattered words without connectives are jumbled together instead of concrete sentences, or some words used are merely Japanese vernacular words indicated by the Loo Choo pronunciation. These defects in the translation are fully accounted for by the strange circumstances that attended the work, for we find in some places various versions of the same phrase or word, apparently because different interpreters gave the different versions, which the minister jotted down and had had no time to correct or consider carefully.

But I shall do injustice to the memory of the great man if I omit to express my highest appreciation of his invaluable efforts in executing the difficult task that he imposed upon himself.

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Old Novels Depicting "Bushido"

By Prof. Fumoto Yamazaki

I

Bushido, or the way of the *samurai* of Japan came into prominence during the Kamakura period and after undergoing developments in the days of feudal wars crystallized at last into a perfect system of iron-clad rules of morality and etiquette of the *samurai* in the Tokugawa period.

There were not a few *samurai* who distinguished themselves by their exemplary conduct in accordance with these set rules, but on the other hand it is no less true that there were but few who rigidly observed these rules constantly in their daily life.

Nevertheless these *samurai* who were not strictly moral from the viewpoint of *Bushido* in their daily conduct could when necessity arose, display their character becoming a *samurai* the result of hard discipline.

The *samurai* exhibited his best qualities when his master had been insulted by some dignitary, or slain by an enemy or when parents or brothers had been injured or killed.

The resolution that the *samurai* took in such cases was to avenge the wrongs done to those dear to his sentiments of loyalty and fidelity. This was due to the doctrines originally taught by Chinese Confucianism which enjoined the avenging of the wrongs done to lord or fathers, at the risk of one's own life.

Thus the *samurai* spirit expressed itself a great deal in taking revenge upon an enemy. The heroic act of revenge performed by the famous Forty-seven *ronins* is one instance of this spirit.

When did novels depicting the life of the *samurai* and their practice of *Bushido* begin to appear? In this class of novel we may name the *Budo Denrai Ki* (History of the Introduction of *Bushido*) and the *Buke Giri Monogatari* (Stories of Heroic Deeds of the *Samurai* in Performance of Duty) by Saikaku Ihara, as forerunneers. Before these works there had appeared some novels that described the life of deeds of the samurai in scattered passages, but nore which professed to an entire picture of the *samurai's* life and deeds. So in this respect Saikaku Ihara was the pioneer in the novels of samurai chivalry.

On the whole this author is looked upon rather as writer of novels depicting scenes of sensual indulgence. His name is identified with the *Life History of an Amorous Man* (1682) *Life History of an Amorous Woman* (1686), *Lives of Five Amorous Women* (1686), *Two Generations of Amorous Lefe* (1684).

But we must not look upon Saikaku Ihara as solely bent upon describing miserable creatures sunk in immorality and depravity. His attention was also directed to the material prosperity of townspeople. He was in one sense a worshipper of Mammon. The *Japanese Eternal Godown* (1688) and the Worldly *Mental Calculation* (1692) represent his tendency to eulogize the power of money. His first novels motivated by the desire

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to depict human struggles in money-making in spite of the disfavour with which the public then were apt to look at novels of such tendency may be regarded as striking first sound of revolt of the merchant class who had become financially powerful against the *samurai* class who had hitherto oppressed them.

It is interesting that such an author who had supported the merchant class turned rovned to write novels of the life of the *samurai*. Was this sudden change of front to be accounted for by a wish to cater to both classes? No, indeed. His wish was to appreciate deeply all the phases of life, to digest all she realities of life, woes and delight, love, riches, morality and all.

Each of the realities of life offers a varied aspect of interest to the earnest observer of life. The author took all these observations in his journey through life and reproduced them in his writings. At first view his writings may appear a strange mixture of conflicting elements, for in his erotic novels he upheld the beauty of the life of sensual pleasure, ridiculing the extreme rigour of discipline and morality of the *samurai*, in other novels he paid a tribute to Mammon, thereby exhorting the habits of thrift and money-saving, and again in such novels as treat of the life of the *samurai* he glorified *Bushido* by eulogizing the samurai's indifference to money matters and their readiness to sacrifice their lives in case of paramout necessity.

Saikaku Ihara does not indulge in philosophical effusions in criticizing the phenomena in life. He is simply a poet intoxicated with what interests him in the great drama of life. His judgment of life did not rise above commonsense and was of a vulgar type. A superficial view of life always characterized his works with a sentiment of resignauion to fate. His comments on life were, in short, commonplace and mediocre. But we must seek elsewhere fore the cause of the popularity of his works even at the present day. Firss of all, we must remember that Saikaku Ihara tasted life keenly and deeply by virtue of his extradordinary power of perception and sensitiveness rather than through his intellect. He could not make any philo sophical speculations or disquisitions, but had the uncommon facility of making his readers, feel the inner meaning of the scenes he depicted even as an artist of prodigious skill can produce his masterpieces without a disply of language, or as an actor of the first rank can charm his audience by his undefinable art of performance.

I shall give my readers a few specimens of the manner of treatment of the way of the *samurai* as depicted in the works of the author, professedly devoted to the subject, the author whose views on life were such as we have already described.

Outline of his "Budo Denraiki"

After the death of the Lord of the Province of Hida, his heir, who succeeded him, ordered his steward to give him a report on the military arts in which each of his retainers excelled as he expressed his intention of holding contests in which they might join for proving their skill at arms as well as for his own diversion in the near future, without warning. In fact, all the men in his service were marked for all of the military arts such as tactics, horsemanship, archery, wielding the spear, fencing and gunnery.

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Now on the same day in the castle hall three *samurai* who were on watch, named Shiroyemon Toyama, Yôsuke Itano and Takinoshin Otomi, were assembled. Toyama said to the others: "See how many arts Gosuké Kumai pretends to as shown in the list. I cannot see why such a lackadaisical fellow should be able to boast of so many accomplishments. Indeed, I have never seen him with a bow and arrow. Nor yet do I know he can wield a spear so well. He must be a great liar indeed to have dared to count up so many arts he represents himself to be master of, such as archery, spearmanship and fencing." On hearing this, the other two burst into a laughter, in consent.

But in the next room, there was a cousin of Gosuké Kumai, who overheard this. He reported it to the man who was thus slandered. Kumai thanked his cousin for this piece of information and assured him that he would regulate his conduct accordingly. The next day, he proceeded to the castle and requested the steward to tell the Lord that he was desirous to exhibit his dexterity in arms very soon according to the given list of his own accomplishments. The Lord signified his willingness to see his display of his military skill that very day. Preparations were made at once.

First of all, Kumai chose to show his skill in archery. The Lord and his retainers sat down near the archery ground and looked on while the *samurai* took up his station and aiming at the target of three inches made five successful hits out of six, which of course drew applause from the assemblage. Next he matched his skill at fencing with the most famed master of the art, named Yoshirô Koishi, in which he obtained victories in all the series of three combats. Henceforth, as might be expected, his extraordinary skill was praised to the highest heaven and robbed the calumnies of their sting. In consequence, the Lord was pleased to grant the brave *samurai* an increase in his annual stipend of one hundred *koku* (*koku*= the standard measure equivalent to 4.9629 bushels in rating the annual stipends of the feudal retainers), an immeasurable honour to the recipient.

Three days after the victor sent a challenge to the three *samurai* who had formerly ridiculed him by calling them to witness the full military qualifications to which he had sufficiently proved himself to be equal in the cherry-garden and asking them to cross swords with him in single combat to prove their allegations. But the three detractors, more chickenhearted than their utterances, were terrified and lost colour at this challenge. They fell to concocting a scheme to evade the certain fate that seemed to await them. Therefore, following the suggestion of Itano they made out an excuse that they had never breathed any word of depreciation against their friend and so there was no reasonable ground for his getting angry, except some malevolent gossip that attributed such an absurd story to them.

The hero could make nothing of this answer and held his peace. But the three miscreants could not rest and demanded a rejoinder to their reply, fearful in their terror whether the angered man would still demand satisfaction from them. Thereupon, the *samurai* wrote to reassure them that he had no ill-will against them, saying that since they swore they did not actually revile him behind his back he had reason to think that his own cousin Shirahashi had wrongly overheard them or if indeed they were meanly disowning their words they were proving themselves to be cowardly wretches, not fit to be noticed by a brave *samurai*. By this missive, however, the three conspirators were much relieved and celebrated their happy escape by drinking their own health among themselves.

Thenceforward, the three *samurai* felt awkward whenever they came across Kumai. By and by the rumour spreed that they had declined to take up a challenge from *Kumai*, and eventually apologized to the latter. This placed the rogues in a disadvantageous position and intensified their hatred of the innocent cause of their ignominy.

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Their attention began to be directed to the sole object of putting their enemy out of the way. But as they were well aware of the considerable odds against themselves in respect of military skill one of the plotters, Shiroyemon Toyama, in a secret council said in a whisper after reflection, "Let us, I say, invite him to a banquet under the pretext that it is for making up our quarrel, and then poison him to death," The others immediately acquiesced and gave the invitation to Kumai.

Kumai, thus invited, felt reluctance to go, but on reflecting that his refusal might be construed as defiance and ill will he at last agreed to go.

At the banquet he was cordially entertained. But immediately after his return home he began to writhe in convulsions without apparent cause, and after an hour of agony, died, vomiting his blood. The physician who had been called in of course realized there had been four play, but apprehending the consequences, desisted from hinting at his suspicions.

People only marvelled at the strange and sudden illness which had thus carried away Kumai. The funeral ceremony duly took place.

The heir of the deceased *samurai*, still young, was granted a moiety of his father's annual stipend and allowed to succeed his father.

The knavery of the three villains was not at once disclosed and a few years went by. Their vow not to betray any amoung themselves was firmly kept as their friendship deepend as among brothers.

One summer it happened that the three were gathered in the home of Toyama and were chatting. Otomi, one of the accomplices was getting shaved by one of the retainers of Toyama, an expert heir-dresser, when suddenly a heavy shower came on accompanied by terrific thunder, which every moment threatend to throw down fiery bolts.

Otomi, who was more fearful than any one else of thunder, hastily cowered in confusion in one corner of the room, covering up his head with a long coat of thin fabric and was trembling in a prostrate state. The two others at this ludicrous sight, were tempted to jeer at the coward, by threatening jokingly that more lightning was flashing in the sky.

Soon the storm passed and the sky cleared up. The man who had fled to the corner in fright came forth but in such a ridiculous manner with his head half shaved that the others burst ont laughing, and jokingly called him a great coward.

But Otomi, even thought it was evident that he was being merely jested about, was so exasperated by such a provoking epithet that in anger he retorted by calling his friends dogs. The other two, hitherto in a joking humour, now became enraged by his coarse retort and challenged him to give an explanation of his words, puting their hands to their swords.

Thereupon, the other *samurai* defiantly answered, "You remember that, being unable to cross swords with Kumai in open conflict, you resorted to the underhand measure of poisoning him to death. To tell the truth, I did not implicitly subscribe to your proposal of doing so, but for friendship's sake I only consented to act in concert. But, think you, is it worthy of a true *samurai* to attempt to kill his enemy by such a method?" also putting his hand to his sword.

On hearing this treacherous language, the others took great umbrage and swearing that Otomi was the enemy to their common cause, because having pledged to keep their secret, he had now dared to allude to it, they, slew him in cold blood on the spot.

They then quietly made preparations, and not forgetting to take enough money to suffice them on the road, fled from the place together with their families.

The cause of this strange murder was not revealed, but at any rats it was evident that Otomi had been slain. Therefore, his only son, named Kakunojo received permission to hunt for his father's

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enemies. On the Tokaido he met them by happy chance and there engaging in combat slew them both. He came back in triumph to tell his mother of his victory.

But by this time the old crime of the three wretches had come to light. So when he came back his mother told him that the son of Kumai also had started out two days before, with the intention of avenging his father on his two enemies and on the son of the third. She added that their present abode was too hot for them, and therefore mother and son equipped themselves without loss of time for a journey and fled overnight to Samé-ga-i in Omi province, to a friend's home.

Goshichiro Kumai, son of the poisoned *samurai*, after taking leave of absence from his lord to set out on a journey to take revenge upon his father's enemies, also came along the Tokaido, when the news met him that Kakunojô Otomi had overtaken the two *samurai* and killed them.

The youth was disappointed at the loss of his chance of wreaking his vengeance upon his three enemies and made ready at once to return home in the belief that the victorious Kakunojô might probably be at home too. On the way back, however, it chanced that he passed through Samegai. It was the 13th of December, when all houses were undergoing cleaning for the coming New Year.

At a certain house Kumai came upon a fine array of spears and glaives hung up in open view, though the house was of small pretensions. Moreover, he perceived the coat of arms of the family of Otomi. He made inquiries and ascertained that here was indeed the enemy whose head he was seeking. He then went up to the house and called upon his enemy to come out and engage in combat.

Kakunojô Otomi was just then taking his bath. So the visitor had to wait for a little out of knightly courtesy. At last the two adversaries faced one an other and lunged and parried in hot fury. In the midst of the affray Kumai was placed at a disadvantage on account of the knob of his hilt having slipped off and the blade was in danger of getting loose. His adversary was fain to take advantage of this chance, but Otomi's mother, with noble magnanimity, prevented her son from taking such an advantage admonishing him that his generous adversary had waited while he was in the bath.

So Kakunojô Otomi willingly gave a respite. When Kumai had righted his sword the battle recommenced with redoubled fury, and at last the victory was on the side of Kumai.

After he killed his enemy and had taken a breath of relief the mother of the vanquished combatant came forward and casting a wistful look at the dead body of her son said: "My son's dexterity at arms could well rival yours in ordinary battle. But now, owing to the wrong that my husband did in putting your father out of the way my son has had to reap the fruit of the seed sown by his father under the admirable dispensation of God and Buddha. It is the way of *samurai* to kill or be killed. You have shown valour and skill worthy of your good cause. Your father under the sod may be now rejoicing at your well-won victory."

So saying she dropped a tear, and went into the inner room.

But soon the mother came back with a new garment of black silk and said to the wondering youth:

"This was intended for the use of my poor dead son. But now that he is no more will you kindly accept it as a memento of a mother's good-will to you, which, I hope, you will put on during your journey home to protect you from the cold?" So saying, she burst into tears.

The triumphant lad, thus addressed, pityingly accepted the offered present and parted from her expressing his warm sympathy. He hastened home, while the sorrowing mother betook herself to the hamlet of Fujikawa in Mino province, and there made for hers.lf a cell, where she spent the rest of her days in praying for the souls of her husband and son.

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Economics and Finance

Japan's Foreign Trade during October.—In October, 1925, Japan's foreign trade was in value as follows:—

(In Thousands of Yen)

	October, 1925.	October, 1924.
Exports . .	227,443	162,306
Imports . .	165,645	159,086
Total . .	393,088	321,392
Excess of Ex. over Im. .	61,798	3,220

When compared with the same month, 1924, the exports gained 65,157,000 yen, the imports 6,559,000 yen and the excess of exports over imports was 58,-578,000 yen. In total since January, the exports amounted to 1,883,968,000 yen, and the imports to 2,200,754,000 yen, making a grand total of 4,084,722,-000 yen. As compared with the same interval, 1924, the exports increased 440,836,000 yen, the imports 128,346,-000 yen and the grand total of both 569,182,000 yen. The imports outbalanced the exports by 316,786,000 yen as against 629,276,000 yen for the corresponding period, 1924, showing a decrease of 312,490,000 yen, or nearly one-half.

Artificial Silk.—The demand for artificial silk has increased keenly and the industry has developed rapidly in Japan of late. The following table shows the production and importation since 1914:—

Year.	Production. Lbs.	Importation. Lbs.	Consumption. Lbs.
1914	0	176,653	176,653
1915	0	176,651	176,651
1916	0	26,776	26,776
1917	0	129,107	129,107
1918	100,000	77,223	177,223
1919	140,000	75,849	217,849
1920	200,000	79,846	279,946
1921	150,000	137,981	287,981
1922	250,000	224,536	474,536
1923	780,000	953,755	1,739,755
1924	1,368,000	985,476	2,353,476

The production for 1924 is an estimate.

As mentioned in the above table, the total of production and importation is nearly equivalent to consumption in Japan. In 1918, the consumption was only 177,-000 lbs., but in 1922, it increased to 474,000 lbs. The increase has been much more marked these few years. The production increased proportionately largely. It began with 100,000 lbs. in 1918 and rose to 250,000 lbs. in 1922 and to 1,300,000 lbs. in 1924, the latter of which is about 14 times as much as the figure seven years ago. Few industries made such strides. This increased production was shared chiefly by the Imperial Artificial Silk Co., Ltd., and the Asahi Silk Weaving Co. Ltd. in 1924, the production is estimated to have increased remarkably to 1,360,000 lbs. due to an extension of the Imperial company and the placing of the Asahi company's product in the market from July the same year.

Not only the production, but the importation has been greatly on the increase. This is because of a great extention in the use of artificial silk as a result of the appreciation of the true value and the removal of the previous doubts as to its quality. The increased supply has not been quite enough to satisfy the demand and the stock has been always scarce. This has encouraged the extension and establishment of mills which is increasing

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the production so greatly in the near future that it will become nearly unneecessary to import the foreign goods, and the day may be expected, when the goods may be overproduced here.

The present manufacturers are only the Imperial Artificial Silk Co., the Asahi Silk Weaving Co. and the Artificial Silk Industrial Co. The first mentioned's Yonezawa Mill produces 1,000 lbs. daily and 360,000 lbs. a year and its Hiroshima Mill 4,000 lbs. daily and 1,440,000 lbs. a year. The second named's Zensho Mill makes 6,000 lbs. daily and 2,190,-000 lbs. a year. Actually, however, their yearly output is supposed to be much less than the above figures and to be nearly as follows:—

Mills	Daily Capacity. Lbs.	Yearly Capacity. Lbs.
Imperial Artificial Silk Co.		
Yonezawa Mill.....	1,000	300,000
Hiroshima „	4,000	1,200,000
Asahi Silk Weaving Co.		
Zensho Mill	3,000	900,000
Artificial Silk Industrial Co.		
Kawagoye Mill	50	150,000
Total	8,050	2,550,000

All these companies are extending their equipment, and when these extensions are carried out completely, their total capacity will be almost doubled, as the daily output is to be increased to 8,000 lbs, for the Hiroshima Mill of the Imperial to 2,000 lbs. for its Yonezawa Mill and the mill of the Silk Weaving is to increase it to 6,000 lbs. soon and to 12,000 lbs. later. Moreover, the Imperial is erecting another mill with a daily capacity of 30,000 lbs. in Iwakuni-machi, Yamaguchi-ken. When the first program is completed there, the new mill will be able to produce 15,000 lbs. daily by 1927, making the total output by the Imperial alone of 25,000 lbs. daily and 7,500,000 lbs. yearly. When the Asahi can arrange for an extention of its daily capacity to 12,000 lbs., the two companies will have a daily capacity of 37,000 lbs., nearly four times as much as their existing total capacity as may be seen from the following details:—

Mills.	Capacity to be Added. Lbs.	Total Capacity after Extension. Lbs.
Imperial Artificial Silk Co.		
Yonezawa Mill.....	1,000	2,000
Hiroshima „	4,000	8,000
Iwakuni „	15,000 (1st Prog.)	15,000
„ „	15,000 (2nd Prog.)	30,000
Asahi Silk Weaving Co.		
Zensho Mill	3,000	6,000 (To be extended soon)
„ „	6,000	12,000 (To be extended in future)

In addition to these extensions, there are not a few projects to establish new companies. Among them, the most noteworthy is the proposed Japan Rayon Co. Ltd. by the Dai Nippon Spinning Co. The Kurashiki Spinning Co. and the Oriental Spinning Co. have similar plans, and Mitsui & Co. is taking interest in the manufacture of the goods in conjunction with certain English company. It is not exactly known how much is the contemplated capacity of these mills, but their daily output may be estimated to reach at least 6,000 lbs, except the Japan Rayon's which will amount to 2,000 lbs. Besides those mentioned there is the Miye Artificial Silk Industrial Co., whose daily output is 60 cases and Mr. T. Machida has recently started the Tokyo Artificial Silk Mill on his own account.

Alleged German Wish to Co-Operate in Dye Stuff Making in Japan.—It is alleged that Germany

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wishes to co-operate in the making of dye stuffs with Japanese manufactures and has made a proposal to a certain influential party. It is unknown what the proposal is in detail, but it is conjectured to be to offer the German art of dyestuff making to the Japanese manufacturers, who are to put up the necessary funds, by which the Japanese dyestuff industry is to be developed, while the use of German dye is spread. At present, imported dye stuffs are subject to a 35 per cent. ad valorem duty or a duty of 33.70 yen per 100 kin, which is nearly prohibitive, for developing the domestic industry, in addition to which the Government has hitherto guaranteed the payment of a 8% dividend to the shareholders of the Japan Dye Stuff Co. for its protection. This has severely affected German dyes, whose manufacturers have often tried to have the restriction removed. The matter has a great bearing upon trade between Japan and Germany, and it is being considered carefully by the anthorities concerned, as the industry is very important in connection with the making of war munitions.

Import Tariff on Ship:.—At its recent extraordinary general meeting, the Japan Shipowners' Association passed a resolution to memorialize the Government in connection with a revision of the import duty on ships. The resolution proposes duty at the rate of 5 yen per gross ton for ships not over 10 years of age, of 10 yen per gross ton for those not over 20 years of age and of 20 yen per gross ton for those over 20 years of age. Those rates, it is considered by the association, would be more effectual in preventing the importation of old boats than the Shipbuilders' Association's plan, which proposes a flat rate of 22.50 yen per ton.

Amalgamation of Steamship Companies.—The Directors of T. K. K. recently met and considered the question of amalgamation with the N. Y. K. They seem to have decided that the company, as it stands at present, would have no better means than to meet the general situation upon ascertaining the policy of the Communication Department. As to the N. Y. K., it is hurrying up an estimate of receipts and payments by regarding the official planned steamers, wishing to complete it within this year. The official subsidy of 2,860,000 yen for three steamers is evidently too small, when a calculation is made on the basis of the existing condition of the shipping trade and the terms of amalgamation will be fixed by the company according to an estimated increase in the receipts in future.

Specie Holdings.—The following table shows the specie held in Japan and foreign lands by the Government and the Bank of Japan since the end of January, 1925:—

(In Thousands of Yen)

Date.		Total.	Held by Government.	Held by Bank of Japan.	Held in Japan.	Held in Foreign Lands.
End of:						
Jan.	1925	1,489,000	411,000	1,078,000	1,175,000	314,000
Mar.	,,	1,467,000	388,000	1,079,000	1,175,000	292,000
Apr.	,,	1,458,000	385,000	1,073,000	1,175,000	283,000
May	,,	1,463,000	393,000	1,070,000	1,175,000	288,000
June	,,	1,460,000	388,000	1,072,000	1,175,000	295,000
July	,,	1,446,000	371,000	1,075,000	1,174,000	272,000
Oct.	,,	1,169,000	353,000	1,070,000	1,169,000	254,000
,,	1923	1,778,021	620,969	1,157,052	1,213,085	564,935

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The figures are not known for February, August and September, 1925. The holdings at the end of October, 1925 do not include the specie sent for the second and third times of late, and when the latter is deducted from the amount, the balance shows a decrease of about 30,000,000 yen from the end of July.

Foreign Trade of Japan in November.—In November, the foreign trade of Japan amounted in value to 395,447,000 yen, consisting of 212,881,000 yen of exports and 182,566,000 yen of imports, showing a balance of 30,315,000 yen in favour of exports. As compared with the same month, 1924, the exports increased 31,057,000 yen and the imports decreased 9,131,000 yen, the total of both showing a gain of 21,926,000 yen. This is a good showing, for the balance in November, 1924 was 9,873,000 yen against Japan. The exports and imports since January, 1925 were 2,097,368,000 yen and 2,385,000,000 yen respectively, making a total of 3,890,256,000 yen and showing an excess of imports over exports to the amount of 288,414,000 yen as against 639,258,000 yen for the same period, 1924, with an unfavorable balance of 350,844,000 yen.

Foreign Trade of Yokohama in November.—The Yokohama Customs' report shows that in November, 1925, the foreign trade of Yokohama amounted in total to 140,440,000 yen consisting of 91,600,000 yen of exports and 48,840.000 yen of imports, the balance of which stands at 42,760,000 yen in Japan's favour. When compared with the same month, 1924, the exports increased 11,890,000 yen and the imports 85,000 yen.

Revision of the Import Tariff.—The Import Tariff Revision Committee recently considered the import duties to be raised. All the articles in the import tariff list were considered except some 20, the discussion of which was reserved.

From past decisions the general official policy regarding revision may be stated as follows:

Ie principle, the statuory and conventional tariff system will be retained.

In principle, specific duties will be adopted, but goods which cannot but be subject to ad. val. duties will be taxed according to the import prices at the port of arrival as at present.

A protective tariff will be established for industries which already exist in Japan, but not developed as yet and promise to develop, for those which already exist and are developed, but have to be maintained by state aid, and for those, which do not yet exist, but may be expected to develop in future. The protective tariff will be imposed in principle, so that Japanese products can compete with foreign products in the Japanese market. Raw materials, animals, plants, natural products, industrial materials and other materials (including packing materials and receptacles of imported goods), which are not yet produced in Japan or are produced but cannot be expected to increase in production will be made free of duty. Half-finished goods will be subject to a higher duty than half-finished goods.

A revenue tariff will be imposed on imports, which will produce a good amount of revenue, the duties being kept within limits so as not to restrict the importation of the goods. In imposing the

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revenue tariff, luxuries will be designated among articles for final consumption and will be subject to comparatively high duties to maintain a ratio with existing luxury duties. For other goods, import duties will be fixed according to the degree of their necessity to the national life. The goods which are already subject to the luxury duty will not be changed for the present.

It is the policy not to impose a duty on daily necessaries and especially on food, as far as possible, or to impose the lowest possible duty. The articles which are used for military purposes or principally as munitions, and may be expected to be produced in Japan will be subject to a protective duty. No imposition will be made on articles which cannot be expected to be made adequately in Japan, and the articles which are necessary for national culture and sanitation, will be made free of duty as far as possible or will have a low duty.

Import Duty on Wood Pulp.—The Government is said to have nearly decided to raise the import duty on wood pulp by 5 sen per 100 kin. In this connection, it is understood that in 1924, the Oji and Fuji Mills and the Karafuto Kogyo Kaisha, as pulp makers, memorialized the Government, asking to have the import duty on mechanical and sulphide pulp raised to 1.10 yen and 1.35 yen per 100 kin respectively. As compared with these rates, the officially decided rate is low, which seems hardly effectual for protecting the domestic industry, according to Japanese pulp makers, who wonder why so limited a raise has been decided on officially in disregard of the fact that pulp yearly increases remarkably in importation.

Production of Silver in Japan.—Since the official suspension of silver buying, the stock of the metal in the producers' hands has been on the increase, and is now given as 6,300 *kamme*. In consequence of this and also owing to the condition of exchange, the price of silver has been on the decline, its wholesale price standing at 217 yen at the beginning of September, at 210 yen in October, at 203 yen in November, at 197 yen in December and at 189 yen at present, the last mentioned of which shows a decline of 28 yen from the figure ruling at the beginning of September. The export ban on silver has been lifted now, and the holders feel relieved.

The yearly yield of the metal reached as much as 59,540 *kamme* in 1917, but since then, it has been decreasing as may be seen from the following table.—

Year.	Production. *Kwanme*	Year.	Production. *Kwanme*
1920	40,577	1923	29,837
1921	34,734	1924	19,380
1922	32,840	1925	(To end of Oct.) 27,026

Of this average yearly amount of 30,000 *kwanme*, one-third is consumed in Japan, the remaining two-thirds being exportable.

Hemp Braid Trade in Yokohama.—The hemp braid trade in Yokohama has recovered from the ruinous condition after the earthquake, through the traders' energetic efforts. It is said that there are machines installed in the local braid factories in number about 20 per cent. more than before the earthquake, and these machines are all running day and night in the execution of orders pouring in from foreign lands since last summer. This

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year, at least 5,000,000 yen worth of hemp braid will be exported from Yokohama.

Portland Cement.—The Portland Cement Association recently decided to increase the number of days of suspension to 10½ days a month instead of 9 days as hitherto for January and February, making the monthly output 1,000,000 barrels. This decrease was decided on for the reason that during the cold season, the demand decreases. This year, the exportation of Portland cement has been very active, the yearly total being estimated at over 1,000,000 barrels, being a record since the World War. There are inquiries from Hongkong, Java, Manila and Canada. The cement companies intend devoting more efforts to extending their export trade by making a call on their capital.

Import Duties on Wheat and Wheat Flour.—It is said that the Department of Agriculture and Forestry has decided upon consultation with the Department of Commerce and Industry, to present to the Import Tariff Investigation Committee a proposal to raise the import duties on wheat and wheat flour. It seems to be the official wish to enhance the duty of 0.77 yen per 100 kin on wheat to 1.50 yen and that of 1.85 yen per 100 kin on wheat flour to 3.70 yen. The Agricultural Association and some other parties have recently hoped to have the import duty on wheat raised to 2.00 yen per 100 kin, but the Department of Agriculture and Forestry considers raising it to 1.50 yen as reasonable. The recent development of the wheat flour industry in Japan has prevented the importation of wheat flour to the extent that it now amounts only to 10 per cent, of the total of wheat and wheat flour imported, wheat forming 90 per cent. If the balance of duty between the two articles is lost, the home wheat flour industry will be severely affected.

Importation of Fertilizers.—According to the investigation of the Artificial Fertilizer Association, the importation of fertilizers during October amounted to 86,834 tons valued at 10,108,682 yen, which was shared by the following countries:—

Country.	Quantity. Tons	Value. Yen
China	16,415	1,542,293
Kwantung . . .	22,315	2,564,028
Hongkong . . .	95	8,740
India	9,022	978,644
England	919	145,449
Germany. . . .	16,263	2,500,761
Poland	2,174	416,669
America	6,545	1,299,348
Canada.	150	39,260
Australia	309	127,017
Chili.	1,965	246,673
Other	10,662	231,800
Total. . . .	86,834	10,108,682

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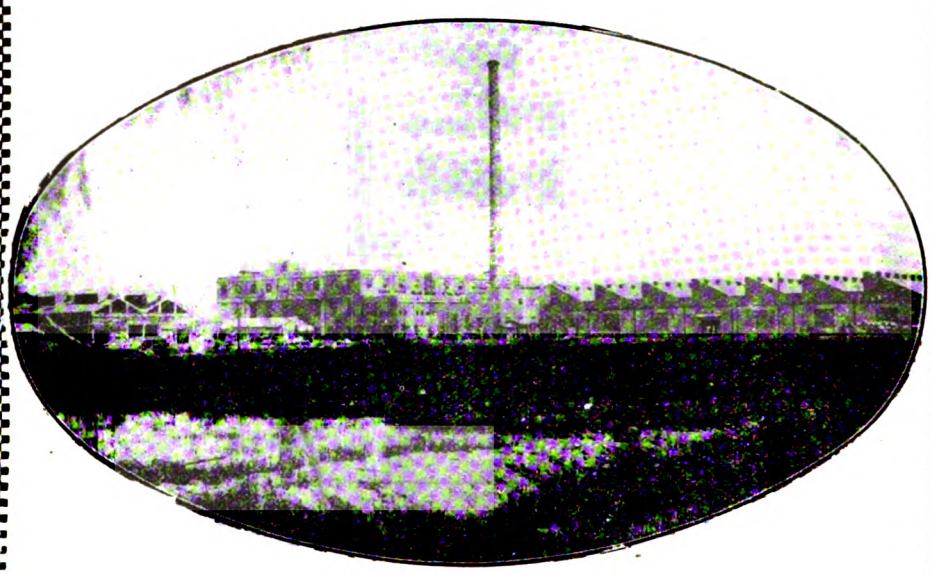

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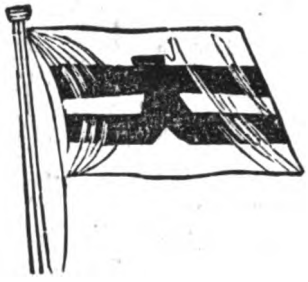

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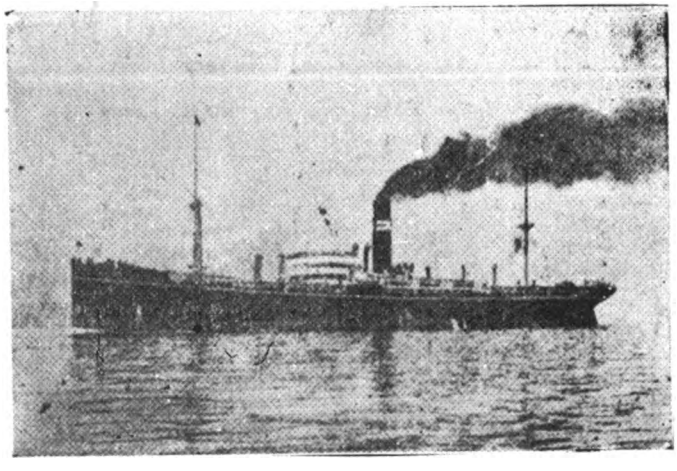

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